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OCTOBER 9, 1937 ✦ CHEFS D'OEUVRE OF
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A REPORT ON ART IN RUSSIA TODAY

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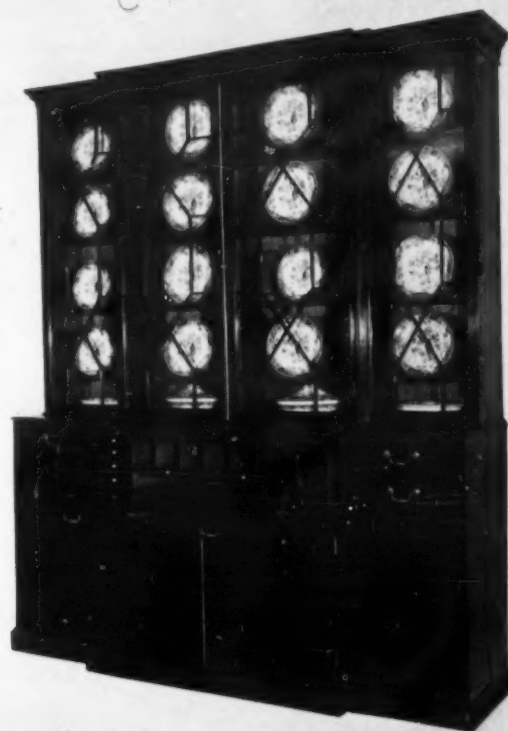
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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 2

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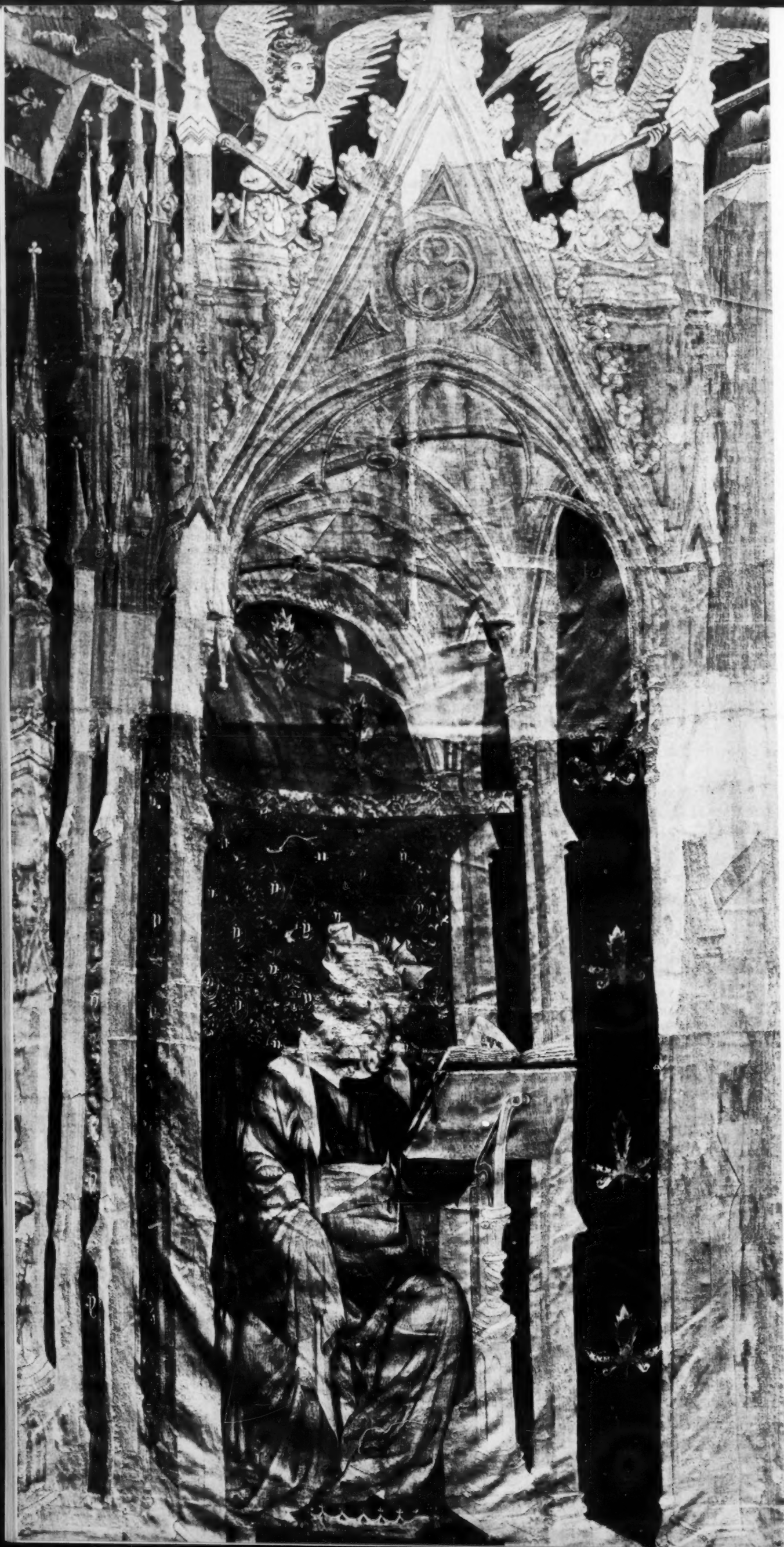
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A GREAT
TAPESTRY
FROM THE
"MASTERPIECES
OF FRENCH ART"
EXHIBITION:
THE FOURTEENTH
CENTURY
"APOCALYPSE
SCENE"

One of five panels depicting scenes of the Apocalypse, this Meditation upon the Apocalypse is, with its companions among the handful of fourteenth century tapestries extant. Lent by the Treasury of the Cathedral of Angers to the Paris exhibition, it was woven about 1375 for Duke Louis of Anjou and is still handsomely preserved. Like most of the great tapestries of the fourteenth century, the Apocalypse series, which originally consisted of ninety sections joined into six pieces—of which this is but one section—owed its design to a series of contemporaneous manuscript illuminations used as the basis of the weaver's cartoons.

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THE ART NEWS

OCTOBER 9, 1937

The Masterpieces of French Art

By Alfred M. Frankfurter

AMONG the belated and rather overwhelming surprises of the great Paris Exposition—which is probably going to be known as the Exposition of 1938—the amazing exhibition of “Masterpieces of French Art” at the new Palais National des Arts not only takes first rank but outstrips in importance every other artistic manifestation of the Parisian festival year, including others planned much longer in advance. It is eloquent testimony to the peculiar and indefinable French genius for surety of taste without organization, for artistic understanding without discipline, that a showing like this—in some ways the greatest art exhibition I have ever seen—could have begun to be planned scarcely before the day on which it ought to have opened, that it could calmly have opened almost three months late, that the catalogue could appear two months later again—and that all these facts become trivial, in fact are quite obscured by the wonder of the whole.

The special kind of excitement which this exhibition arouses is not in the least diminished by the unparalleled company in which it finds itself: the vast showing of French illuminated manuscripts at the Bibliothèque Nationale; the first com-



LENT FROM THE CRYPT OF CHARTRES CATHEDRAL

A SPAN OF FIVE HUNDRED YEARS IN FRENCH ART: (ABOVE) “THE NATIVITY,” XIII CENTURY; (BELOW) A WATTEAU DRAWING: “FEMME SUR UNE CHAISE LONGUE”

LENT BY MR. WALTER GAY



prehensive European Van Gogh exhibit, at the new Palais de l'Art Moderne; the huge, almost too complete showing of the “Masters of Independent Art” at the Petit Palais; the unique but nearly overlooked Rembrandt drawings and etchings from famous private collections at the Orangerie; and other important special exhibitions at the Musée des Arts Décoratifs and the Galliera, at Maisons-Lafitte and Versailles. As a matter of fact, the proximity of these extraordinary shows as well as the Louvre and other Parisian museums—on one of which the *Chefs d'Oeuvre* drew—enhances the new exhibition much in the same way that the great Italian Exhibition at Burlington House in 1930 was complemented by the superb array of Italian art at the National Gallery and the Victoria and Albert Museum. The continuity of French art is magnificently demonstrated by the masterpieces in the exposition palace; the details, the derivations and the corollaries are available, for the mere looking, elsewhere in Paris.

Like a divine cinema, the *Chefs d'Oeuvre* unroll a panorama of the art of France, beginning with Gallo-Roman sculpture of the first century and continuing, through paint-



LENT BY THE DEUTSCHES MUSEUM, BERLIN
FOUQUET: "ETIENNE CHEVALIER AND HIS PATRON SAINT"

ing, drawing, textiles and metalwork up to Cézanne and the turn of the nineteenth into the twentieth century. Gathered from the vast riches of the French provincial museums, from the Church in and outside Paris, from private collections in France and abroad, the whole presents a picture which far surpasses in completeness and general excellence the French Exhibition at Burlington House in 1932—and when one recalls that the Louvre collections, which offered the *pièce de résistance* in London, are still intact, it is easy to see that Paris today offers a view of French art the like of which has not been available before.

To examine this material in all the new light and new context in which it is now seen would require not merely a book but a whole series of books. All that can be done in a current *reportage* like the present is to point out a few of the chief features and to suggest some of the new thoughts which are bound to be investigated and brought out by the occasion.

Simply taking for granted the Gallo-Roman art and the Carolingian ivories and illuminations—since the literature on these subjects is so full that no expansion upon the importance of the exhibits is required—one pauses first before the group of Romanesque and Gothic sculptures. Brought together for the most part from the provincial museums and the store-rooms of churches, it includes such reliefs as the unique twelfth century *Signs of the Zodiac* from the Musée des Augustins, Toulouse, which has long been famous for its unique relation to Hellenistic sculpture and which now, seen in the excellent light of the exhibition, seems to have depended rather on a Byzantine ivory of later date that followed Hellenistic form. So, too, one encounters two superb fragments now pre-

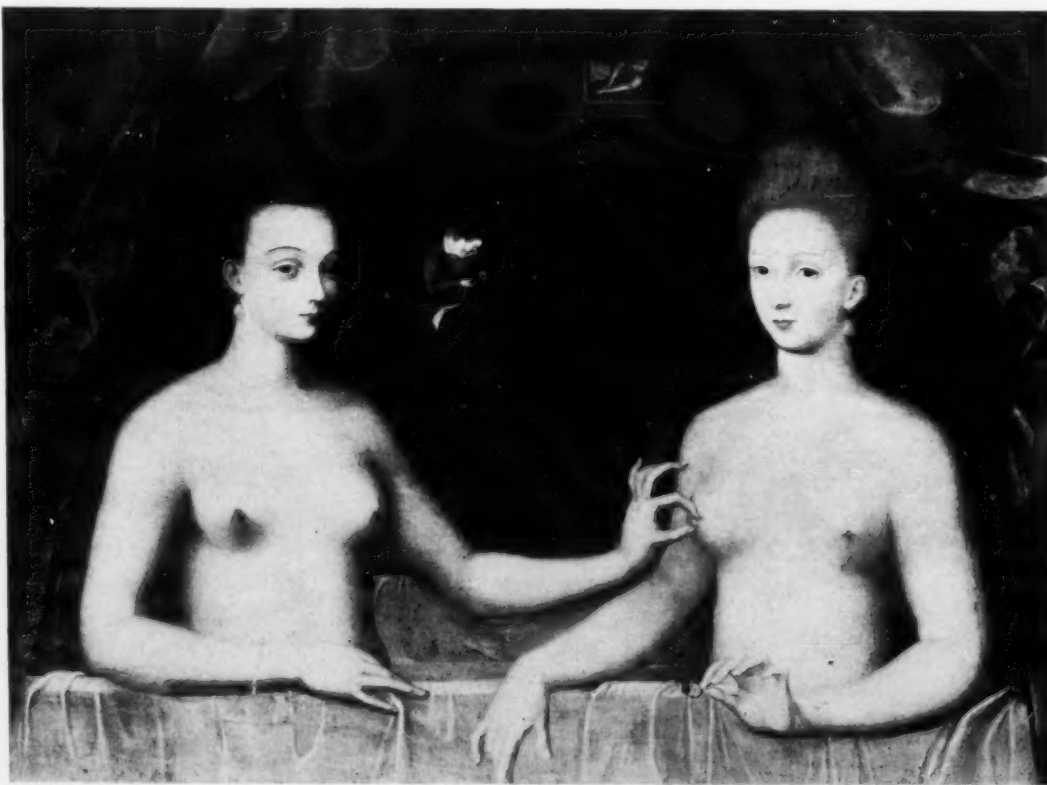


LENT BY MUSEE D'AUTUN
MAÎTRE DE MOULINS: DETAIL FROM "THE NATIVITY"

served in and lent from the crypt of Chartres, relief sculptures of the fourteenth century: a *Nativity* and an *Annunciation to the Shepherds*, which offer an extraordinary insight into the contemporaneous execution of sculpture. Obviously of the same series and dictated by a unified stylistic concept, they display, none the less, differences of detail and of technique which are rarely so clearly distinguishable on the fixed monuments of the period. It would have alone been thrilling to examine, in the light and the quiet detachment of a gallery, examples of the great period of one of the greatest cathedrals; such an opportunity as this to perceive the artistic individuality of the creators is one of the moments which make this exhibition unforgettable. Hardly less exciting is the little known *Wise Virgin* from Strasburg, with its strange mixture of the cool, aristocratic forms of the Gothic in Champagne of the second half of the thirteenth century with the plumper, worldlier humanities of the Rhenish art of the same period.

One could go on through the sculptures for pages and pages, but it is necessary here to speak of tapestries and pictures as well, let alone the manuscripts and gold- and silversmith's work for which

there is no space. The tapestries comprise a group the equal of which has probably not been seen in a single place before. Beginning with the unique fourteenth century panels from Angers (of which one is illustrated as the frontispiece to this article) and the beautiful Parisian *Presentation in the Temple* of the same period lent from Brussels, one continues through the two great, colorful *Histories of Clovis* woven at Arras for the Dukes of Burgundy and now lent from the Treasury of the Cathedral of Rheims—whence, incidentally, has also come the famous



LENT BY THE MUSEES NATIONAUX
ANONYMOUS, XVI CENTURY: "GABRIELLE D'ESTREES ET LA DUCHESSE DE VILLARS"

fragment of the bronze candelabra made, probably by Nicolas de Verdun, for St. Remy de Rheims in the twelfth century. Among the great fifteenth century weavings, examples from Burgundy like the famous altar-frontal from Sens Cathedral and the Loire type of *mille-fleurs* like the well known set from the Larcade Collection are outstanding. Despite the decadence of the High Renaissance, the tapestry section concludes in a blaze of glory with the four superb mythological tapestries designed by Berain and woven at Beauvais about 1608; lent by an owner who seldom allows them to be seen—the Bank of France—they are a delightful, brilliant epitome of the utmost sophistication of the Baroque in France.

The pictures in the exhibition are not only a lucid continuity of French painting from the fourteenth to the early twentieth century, but a single section of them offers opportunities for study which have never existed in one place before, namely, the primitives. If one adds to the group of French paintings of the fourteenth and fifteenth century which are on view at the Palais



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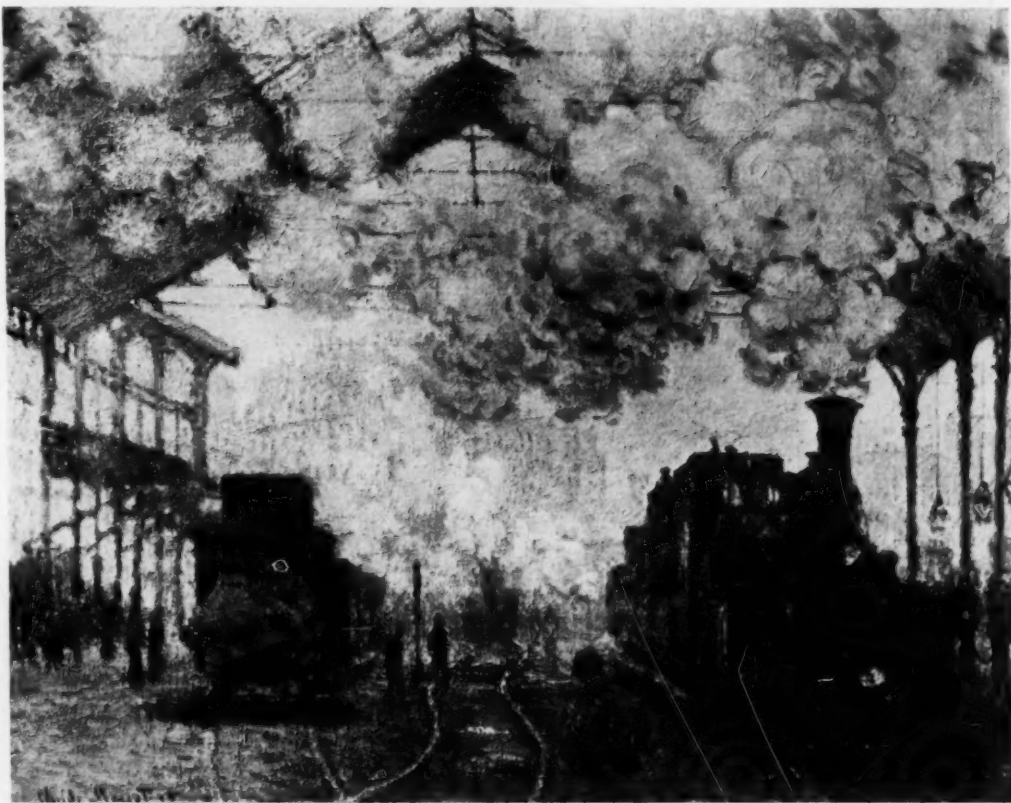
THE TRADITION OF FRENCH LANDSCAPE PAINTING AND ITS DEVELOPMENT OVER THREE CENTURIES: (ABOVE) NICOLAS POUSSIN: "THE EMPIRE OF FLORA," CA. 1635-40; (LEFT) FRAGONARD: "LA FETE DE SAINT-CLOUD," PAINTED ABOUT 1770 FOR THE DUC DE PENTHIEVRE; (BELOW) CLAUDE MONET: "LA GARE SAINT-LAZARE," DATED 1877

LENT BY MME. TERLINDEN, MAENNEDORF

des Arts, the primitives in the permanent collection of the Louvre, it is possible to get a comprehensive idea of the corpus of the origins of French painting as it has survived to date. With the miniatures at the Bibliothèque Nationale and at the exhibition as a further aid, there is material and stimulus for a critical view of early French painting such as has always been wanting.

If the fourteenth century group lacks the impressive portals of the *Portrait of Jean le Bon* and the *Parement de Narbonne* through which one is accustomed to enter the uncharted fields of French Gothic painting, it nevertheless reunites the closely related diptych of the Bargello as a representative of the Parisian royal school with such masterpieces from the South as the diptychs from Berlin and Antwerp and with the newly discovered secular fresco of a hunting scene that is closely affiliated with the roots of the Avignon school.

But it is the fifteenth century, with its virtuoso presentation of the *oeuvres* of Jean Fouquet and the Maître de Moulins, that is really the *clou* here. New problems are awakened by the light cast on the *Pietà* attributed to Fouquet from the Church of Nouans, for the technical differences between



it and the documented portrait of Etienne Chevalier being presented by patron saint, Stephen, as well as the accompanying though now separated *Virgin and Child* seem to indicate the existence of a Fouquet atelier in which the master, innately a miniaturist, was frequently merely the designer and finisher, leaving the enlargement of his tiny sketches to the aptitude of his assistants—all in all a theory which seems the more reasonable for its suitability to the character of the illuminator and the circumstances of that craft at the time. Here would begin an hypothesis toward the solution of the mystery of the *Homme au Verre de Vin* and the Liechtenstein portrait of 1456, no less than an explanation of the curious pneu-



LENT BY M. DURAND-RUEL, PARIS
RENOIR: "LA DANSE A LA VILLE," DATED 1883

matic tactile values of the bodies in the *Pietà* and in such portraits as the *Guillaume Juvenal* of the Louvre.

If the exhibition has contributed nothing toward solving the riddle of the personality of that gifted painter, the Master of Moulins, it has nevertheless presented his output in such a way as to leave no doubt as to his origins. The *Autun Nativity* and the great Moulins altar itself make patent his early acquaintanceship with Hugo van der Goes, if the relation was not actually that of teacher and pupil, for he repeats not only the formal images and idioms of the Flemish master but his always dramatic color has its roots in the sharp sense for blues, oranges and yellows of Van der Goes.

These and other conclusions I hope to elaborate upon at a later

(Continued on page 25)

ART IN RUSSIA: 1937

By Walter W. S. Cook*

THE rumor that the Soviet Union has been stripping its country of art treasures and selling them abroad is quite unfounded. A few years ago a dozen or more Western paintings of high artistic merit were sold, most of which came to America. Many of those were purchased by the late Andrew Mellon for his new gallery in Washington, D. C., and a Van Eyck was purchased by the Metropolitan Museum of Art.

Otherwise the art collections in the great Russian museums are intact and on public exhibition. Everywhere in Russia new museums are being erected. The older collections are being rearranged and newly installed, and the more famous churches and cathedrals have been preserved as public museums, such as St. Isaac's Cathedral in Leningrad, and the cathedral of St. Basil in the Red Square in Moscow, which was completely restored this summer. New public and university libraries are being built in all the larger towns, research institutes are being formed, archaeological excavations are being carried on in different parts of the Union, and everywhere enthusiasm and interest is shown in all branches of adult and higher education.

The palaces of the former Czar Nicholas II, those built by Peter the Great, Elizabeth and Catherine II, have been restored and these historic monuments serve as public museums. The palace of Prince Youssopoff at Leningrad is being completely repaired this summer. It still contains the original furniture and decorations and many of the works of art, and is used as a club house and recreation center for high school teachers. Other palaces of the former Russian nobility have also been preserved and converted into club houses for members of different trade unions.

Everywhere one sees an evident desire on the part of the Soviet Union to preserve all important historical monuments of the Imperial regime. The former palace of Peter the Great at Peterhof, those of Elizabeth and Catherine II, and the late Czar Nicholas II at Tsarskoe-Tselo, at Kolomenskoe, outside Moscow, and the palace of Count Vorontsov at Alupka in the Crimea, have been converted into great public museums and are visited daily by thousands of visitors. The summer palaces of the late Czar at Livadia and at Massandra, and the palaces and villas of the former Russian nobility at Yalta and on the southern coast of the Crimea have been converted into sanatoria, rest homes and hospitals, and are crowded with patients sent from all parts of Russia.

There is much activity in Russia this year in the field of archaeology and art history. In all the larger cities there is at least one large and important special art exhibition; in many art museums the paintings have been cleaned and rehung and new installations made.

One of the most important pieces of work now under way is the restoration and cleaning of the cathedral of Santa Sophia in Kiev. Founded in 1037 by Yaroslav the Great to celebrate his victory over the Pechenegs, this great cathedral, with its five aisles was built in the Byzantine style and inspired by earlier Byzantine architecture in Constantinople. During later centuries many additions were made, especially in the Baroque period, so that the earlier plan of the church was almost entirely restored. Recently the Kiev architect Morgilevsky has made many restorations, and it is now possible to know more about the original eleventh century church. Two American scholars, Professors Samuel Cross and Kenneth Conant of Harvard University, have also made a study of the eleventh century structure and have already published an important series of drawings, for the first time working out correct ground and elevation plans of the eleventh century church.

Even more important discoveries have been made this year in the interior of the cathedral. Here the great apse mosaic is being cleaned by the Russian restorer Frelov. A standing figure of the

(Continued on page 23)

*Professor Cook, Chairman of the Graduate School of Fine Arts of New York University, has just returned from a summer spent in Russia and has written this authoritative report. To his mention of those objects sold by the Soviet Government there should be added, for the sake of record, the important paintings which were sold from the Hermitage to the Gulbenkian Collection in Paris and to various museums such as the National Gallery of Melbourne, as well as the several important objects of early Christian and mediaeval art, some of which were acquired by the British Museum and the Victoria and Albert Museum.—Editor.

PAPER KNOWN
AS "JARDINS DE
BAGATELLE"



FROM A
TWELVE STRIP
SERIES ISSUED
CA. 1800

EXHIBITED AT THE PENNSYLVANIA MUSEUM OF ART

FRENCH WALLPAPER, AMERICAN ANTIQUE

THE Pennsylvania Museum of Art is currently the scene of an exhibition of French panoramic wallpapers which, both from a decorative and artistic point of view as well as for their rarity as collector's items, make this showing a particularly charming and absorbing one. The examples here assembled, all from the Carlhian Collection, form the largest event of its kind ever held either in this country or abroad and present almost half of the known panoramic wallpapers in original proofs.

Examples of this little known art are, curiously enough, more frequently to be met with in America than in France, the country of their origin, where there seems to have been little appreciation of wallpaper on its artistic merits, the industry having been carried on principally for purposes of exportation to the colonies and, during the Revolution, to America in particular.

Panoramic wallpapers are, however, an entirely French creation. While the process has been occasionally copied in other countries, there are no existing ensembles comparable to those produced in France between the years 1800 and 1835, the golden period of this art.

The practical disappearance of wallpaper factories has greatly increased the difficulty of the task in assembling any precise information as to methods of production and regarding the exact identity of the artists engaged upon the designs. However, between the years 1770 and 1828 there are re-

corded the names of Mader, Brock and Lafitte while, despite the fragmentary nature of the evidence to that effect, it is definitely believed that the great artists Debucourt, Boilly and Vernet likewise collaborated on certain papers which faithfully reproduce their designs and which are among the most valued specimens.

The earliest attempt to make wallpaper simulate a picture is to be found in screens, a number of which are included in the exhibition. The vogue for panoramas which followed led to the creation of wallpapers that could be joined together so as to form a continuous scene. These experiments were made in Paris by Arthur and Robert and by Jacquemart and Benard, while in the province of Macon, there became known the name of Dufour who, on his arrival in Paris became Dufour and Leroy. Contemporaneously active in Alsace at the Rixheim factory near Mulhouse was the Zuber family who carried on the tradition of the art for more than a century.

The subject matter of the panoramic wallpapers is greatly varied; sometimes it is a contemporary event, such as the *Fêtes du Roi aux Champs-Élysées*, or *The Revolution of 1830*. Landscapes, hunting and military scenes are often met with and literature influenced the creation of such scenic wallpapers as *Les Voyages de Télémaque*, *Les Voyages d'Antenor*, *Orlando Furioso*, *Les Incas*, *Les Trois Mousquetaires*, and others.

(Continued on page 24)



EXHIBITED AT THE PENNSYLVANIA MUSEUM OF ART
"SAVAGES OF THE PACIFIC OCEAN" BY DUFOUR, CA. 1805

CALIFORNIA EXHIBITS CEZANNE

A San Francisco Retrospective of the Master of Aix

THE first large group of paintings by Cézanne to be shown in the West has been the source of great interest in San Francisco where an exhibition has been going on for the past month,

at the San Francisco Museum of Art. The predominant place of Cézanne at the foundations of contemporary art makes a representative showing of his work both appropriate and desirable in such a center. The Museum adopted for this exhibition a plan of documentation so clear and so informative that the four phases into which Cézanne's work naturally falls are admirably set forth.

The progress of the painter may be followed from his early academic period, through the Impressionist years when he began to paint out of doors, and to be concerned chiefly with problems of light, on through the "constructive" years when he broke away from the Impressionists and became absorbed in the solid, permanent form beneath the surface, the essence of the thing itself. Lastly Cézanne's supreme contribution to painting, the element by which he influenced succeeding painters to such an overwhelming degree, may be seen in the examples which show his drift away from realistic representation towards abstraction by emphasizing the geometrical structure underlying natural forms.

Two of the largest galleries of the Museum were needed to display the thirty-seven oils of the Cézanne Exhibition, with three

additional galleries for the watercolors, drawings and prints. The main gallery was hung with the works of Cézanne's full maturity. *Young Woman Resting*, from the collection of Dr. and Mrs. Harry

Bakwin, held the focal point, surrounded by such masterpieces as *Mont Sainte-Victoire* and *Still-Life* from the Marie Harriman Gallery, *Boy Resting* from Wildenstein and Company; *L'Estaque*, lent by Mr. and Mrs. Sam A. Lewishohn; the Museum of Modern Art's *Oranges* and *Pines and Rocks* and the Metropolitan's large landscape of similar subject.

The adjoining gallery contained works arranged in a brief survey of Cézanne's development. It began with the *Portrait of the Artist's Father*, lent by Mr. Raymond Pitcairn. From this, painted in 1860, it progressed to the heavily impasto *Uncle Dominique*, from the collection of Dr. and Mrs. Harry Bakwin, painted some six years later. Cézanne's assimilation of Impressionism was shown by

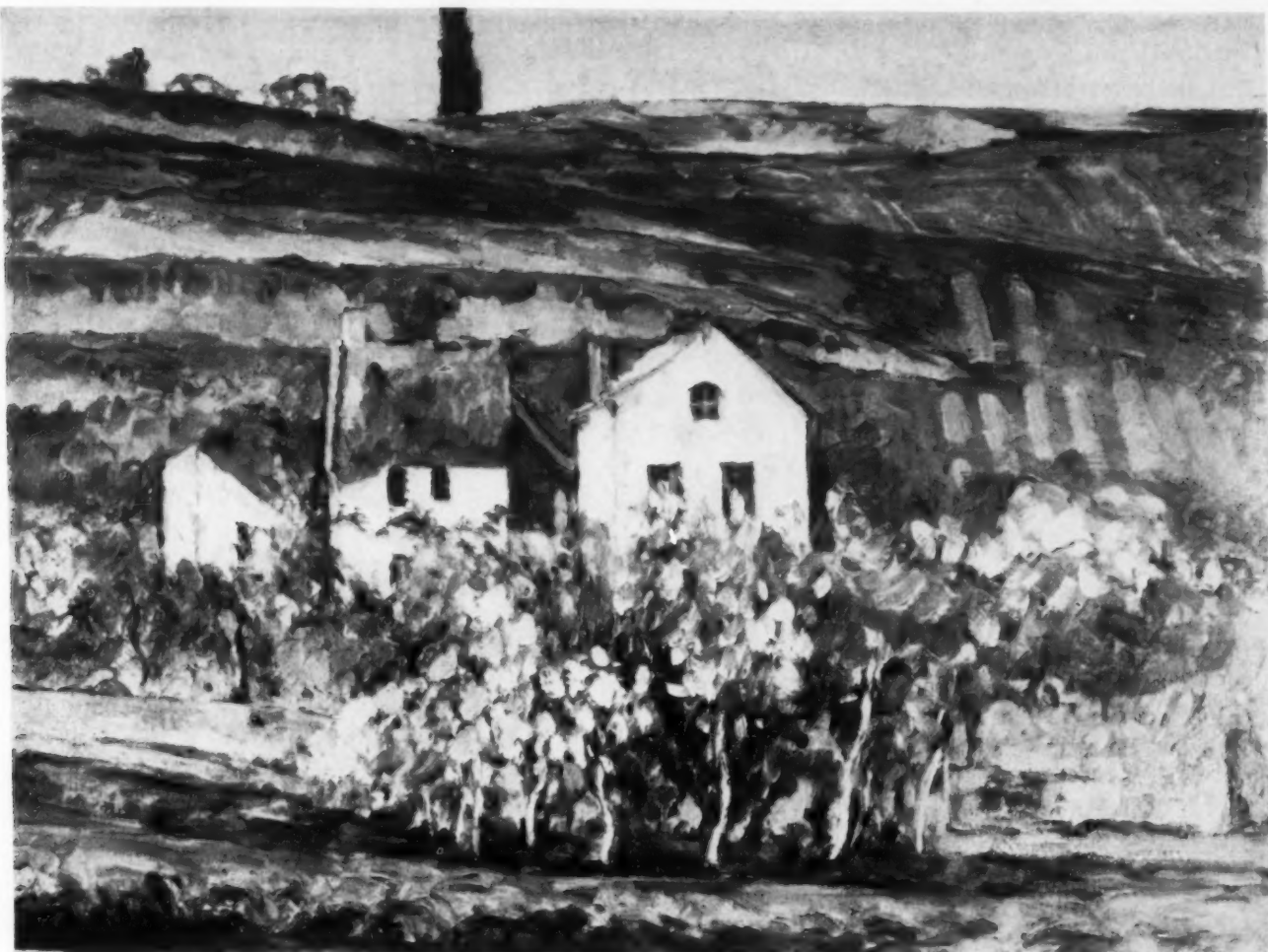
The Bridge and Dam at Pontoise from M. Knoedler and Company, *The Curving Road* from Wildenstein and Company, and *Landscape*, lent by Mr. W. H. Crocker. The persistence of Cézanne's romanticism was revealed by three widely-separated figure compositions: the turbulent *Lutte d'Amour* of 1875 from the Marie Harriman Gallery, the more contemplative *Bathers* of 1885, lent by Mrs. Edouard Jonas, and the exquisitely formal *Bathers* of 1893, lent by



LENT BY DR. AND MRS. HARRY BAKWIN TO THE SAN FRANCISCO MUSEUM OF ART

ONE OF THE HIGHLIGHTS OF THE EXHIBITION: "YOUNG WOMAN RESTING" PAINTED CA. 1896

"HOUSES AT
AUVERS"
LENT BY THE



CEZANNE:
"HEAD OF
A CHILD"
CA. 1880
LENT BY



BY PAUL
CEZANNE
FOGG
MUSEUM

PROBABLY
THE SON
OF THE
ARTIST
MR. MICHAEL
STEIN

Mr. and Mrs. Walter C. Arensberg. Cézanne's increasing preoccupation with form and his mastery of it was traced in all the rest. The *Mont Sainte-Victoire, Environs de Gardanne* from the Marie Harriman Gallery, with its areas of untouched canvas, its transparent technique and consummate mastery, served as a particularly fine demonstration of Cézanne's "constructivist" method. The oils of latest date were *The Girl with the Doll* from the Honolulu Academy of Arts, painted in 1902, and *Morning in Provence*, lent by the Albright Art Gallery, which was finished in the year of the artist's death.

The extent of Cézanne's influence on suc-

ceeding artists was made surprisingly clear by this exhibition. Of the work of Gauguin, Van Gogh, Picasso, Utrillo, Derain and many others, one found in Cézanne's painting some example which seemed to be the pattern or point of departure for these later painters.

The watercolors and drawings were as revealing as the oils. Some were the subtlest notes, a sort of diagram of the scheme which a more finished work was to follow. Some were so complete, so perfect in themselves, that they seemed to rival the oil paintings. They came from the Valentine, the Marie Harriman and the Weyhe Galleries, and from public and private collections.

New Exhibitions of the Week

A TURNING POINT IN GERMAN ART SHOWN IN THE WORK OF MAX LIEBERMANN

FOUR dozen drawings and prints by that pivotal figure in German art, Max Liebermann, have been collected by the Hudson D. Walker Galleries where they are now hanging on exhibition. Ranging from *Girls Watching Goats*, an etching of 1887, to *Girls on a Garden Bench*, of 1916, they offer a perspective of the development of the art of a versatile painter and draughtsman, and a man who, more than anyone else in Germany, helped free his native art from its foundations in the decaying sentimentalism of the late nineteenth century.

Liebermann was born in 1847 and he lived until three years ago, dying at the age of eighty-seven. His life and his art spanned what we now consider to be the old and the new. He emerged from the school of Leibl to become the first Impressionist of Germany and, with Corinth, the cosmopolitan force in German art at the turn of the century. In the seventies he met the Hungarian master, Munkacsy, who helped him turn away from the popular *genre* of his time. He visited France where the Barbizon painters, particularly Millet, contributed to the formulation of his style. In Holland he was influenced by his friend Josef Israels and by Hals whose work he copied. Both the impression of the Barbizon school and of Israels' work are evident in such early prints as *Girls Watching Goats*, 1887, *Mending Nets*, 1894, and the monumental drawing *Woman with Market Baskets*, all of which show with what simplicity, even sobriety, Liebermann portrays the common people occupied with their daily routine.

Among the later works one can follow the artist's growing interest in light, the freeing of his line, and the increasing use of the white areas of his paper. In *the Garden*, 1910, is more a portrait of light shimmering through the leaves than it is a description of people seated in bourgeois enjoyment beneath the trees. *Girl on a Garden Bench*, 1916, is a thoroughly impressionistic etching in which the play of moving line and light subordinates and obscures the forms. It is comparable in spirit to Renoir's charming figure piece, *Dans les Roses*, painted much earlier in 1882. The vivacity of Liebermann's impressionistic, spontaneous and coloristic line is fully expressed in the spectacle, *Welcome for the Queen of Holland*, 1913, and the beauty of his firm linear line in the lithograph, the elegant *Coach*, 1914, and the leaping, rhythmic forms in *Steeple Chase*, 1909. By far the most prosaic of Liebermann's work are his portraits, austere and uncompromisingly objective. These he drew with increasing frequency until, in his later period, they constituted almost half of his production. The presence in the exhibition of both the drawing and the etching of a portrait of August Gaul reveals how much of the organic vitality of Liebermann's swift pencil line was lost when transposed, with greater systematization, to the copper plate. Liebermann the Impressionist and *Pleinairiste* is best seen in two charming small drawings. M. D.

FRIENDLY LANDSCAPES SYMPATHETICALLY RENDERED BY BERKELEY WILLIAMS

IN his paintings, currently hanging at the Montross Gallery, Berkeley Williams, Jr., conjures up the sunny beauty, the comforting rusticity, and the natural charm of his native southern states, Virginia and North Carolina, and of the south of France where he spent the last three years. These are friendly scenes, rarely peopled, especially winning for the style in which the young artist transfers to the spectator his own sensuous pleasure in viewing the little red-roofed houses that cling cumulosly to the side of the hill of Cagnes or the rolling hills of Virginia that are streaked with the brilliant red clay that lines the Appalachians.

Free from any mannerism, Williams does not resort to niggardly realism. All the ripeness of southern France is crystallized in *Vieux Cagnes* in which warm, earthy tones, achieved through the use of the back of old canvas, mingle with brilliant color applied with a palette knife. In contrast there is the silvery light of *Second Sunday: Gilead*, a hillside scene in which the fresh charm of the country is juxtaposed against the squat church which sits heavily on the mount. There is also a lusty portrait of a Spanish emigré painted in oil on paper and a magnificently decorative screen which extracts

from the citadel of Cagnes all the possible illustrative elements, and weaves them into a sweeping lineal design. M. D.

THE RETURN OF VINCENT SPAGNA

AT THE Midtown Galleries, Vincent Spagna, is showing the paintings he completed since his one man exhibition two years ago. They reveal, despite the presence of a landscape rendered in the style of Cézanne and a manneristic painting of two cubically massive nudes called *Conversation*, a new coalescence of style based on the broadening of color planes organized decoratively and simplified poetically. *Burlesque by Moonlight*, a vision of three harlequins with enormous mask-like faces, a moon, and a tiny figure of a bugler isolated on the horizon, has strangely combined the melancholia of Picasso's paintings of the early Blue Period with the mystery of Miro's famous *Dog Baying at the Moon*. The effect is uncanny and Spagna has cleverly

used this same painting, slightly altered and reversed in composition, as a background for his self-portrait which is consequently lent a symbolical appearance of mystical portent. The warm browns of the face against the deep green are harmonized with the skill of a fine tonalist.

Current with this show is the October group Exhibition of members of the Gallery. There is, among those not seen before, a characteristic group of three figures by Isaac Soyer, warm in its flowing light, and a small, richly surfaced painting, *Frightened Horses*, by William Palmer, in which the landscape elements and the spirited movements of the horses suggest, with restrained liveliness, the fury of the storm. M. D.



EXHIBITED AT THE HUDSON D. WALKER GALLERIES

"THE CARRIAGE," A COLORISTIC LITHOGRAPH BY MAX LIEBERMANN, 1916

JOHN OPPER INTERPRETS THE FAMILIAR ASPECTS OF AMERICAN LIFE

WATERCOLORS and tempera paintings by John Oppen, the first presentation of the Artists' Gallery this season, have a colloquial flavor when they are successful, but occasionally seem sketchy and not completely realized. *East River Tug* shows this artist at his best, at least in the group which is now on view. Here there is spontaneity and an imaginative use of color which conveys just the feeling which the subject suggests. The material is organized and the design has meaning.

Oppen paints the scene familiar to Manhattanites, and is sensitive to certain elements of urban life which to the unimaginative eye can only be excessively dreary. *Old Garage* and *Gas House Playground* are examples of his power to use

such forms. He sees them as parts of the panorama not lacking in beauty and meaning. The coast of Maine also figures in the current show, and here again, but with more conventionally picturesque material, he recreates what he has looked at and found suggestive. Wherever his color and form are rendered clear he comes nearer to attaining his end. On the whole, the present show is attractive for its enthusiasm and freshness.

J. L.

EILSHEMIUS: THE LATE RECOGNITION OF A PIONEER OF AMERICAN PAINTING

ALL of Eilshemius" is the title of the present showing at the Klee-mann Galleries which will run throughout October. It embraces paintings made between 1884 and 1909, and if it does not actually tell "all" about this much discussed painter, it does reflect the main currents of his work. The exquisite technique, the romantic approach, the tenderness with which he apprehends a scene, all of these qualities appear again and again. If one would prefer that he eliminate from his painting the playful nudes which seldom seem more than puppets, that is perhaps the harshest criticism which comes to mind. The force and individual style of the painter is undeniable in nearly all of what is offered here, implicit even in those landscape backgrounds against which his dancing women disport themselves.

Much, if not all, of Eilshemius is to be seen in the earliest example shown. *Storm Clouds*, so elegant in its execution, contains his characteristic sense of romance in its thrilling clouds and the delicate quality with which a shaft of sunshine strikes the hillside. There is the utter enjoyment of the scene, so deeply and seriously felt by the painter that it is impossible for the spectator not to share in his delight.

In contrast to the somewhat empty and literary nude figures which appear in several of the landscapes, there is the finely conceived *Figure Seated*.

Two paintings of Manhattan are full of the poetic feeling which he communicates powerfully. *New York Harbor at Sundown*, a tiny canvas, glows with delicate color, rich in suggestion, and *Manhattan Roof Tops in Moonlight* with its misty atmosphere and lovely forms, recreates the magic of the scene one knows so well, and yet which one comes to see most completely only through the artist's eye. J. L.

VAN LOON: A JOURNALIST POPULARIZES THE HISTORY OF ART

DRAWINGS and watercolors from the hand of the dynamic Hendrik Van Loon fill a room at the Ferargil Gallery. They are the illustrations for his monumental book, *The Arts*, just published, and in his crisp, purposeful and pointed style he deals with everything from *The Earliest Picture of Man*, swimming and fighting practically in a void, to contemporary New York. The latter is a sharp and effective study in verticals, an excellent example of Van Loon's rapid, journalistic manner.

Since the original purpose is to be informative and pure painting is not the objective, this work should be judged accordingly. It is graphic, animated material, full of suggestion, and covers an enormously wide range of subjects. Van Loon paints a watercolor

entitled *The People of the Middle Ages Had to Live in Rooms Like This*, and the spectator looks at a swift little sketch which tells him convincingly and exactly how it *did* look. *The Baroque Altar*, *Saint Francis* and *The Impressionists Dissolved it into Something Like This*—these are typical examples of the Van Loon approach, as informative as it is spontaneous.

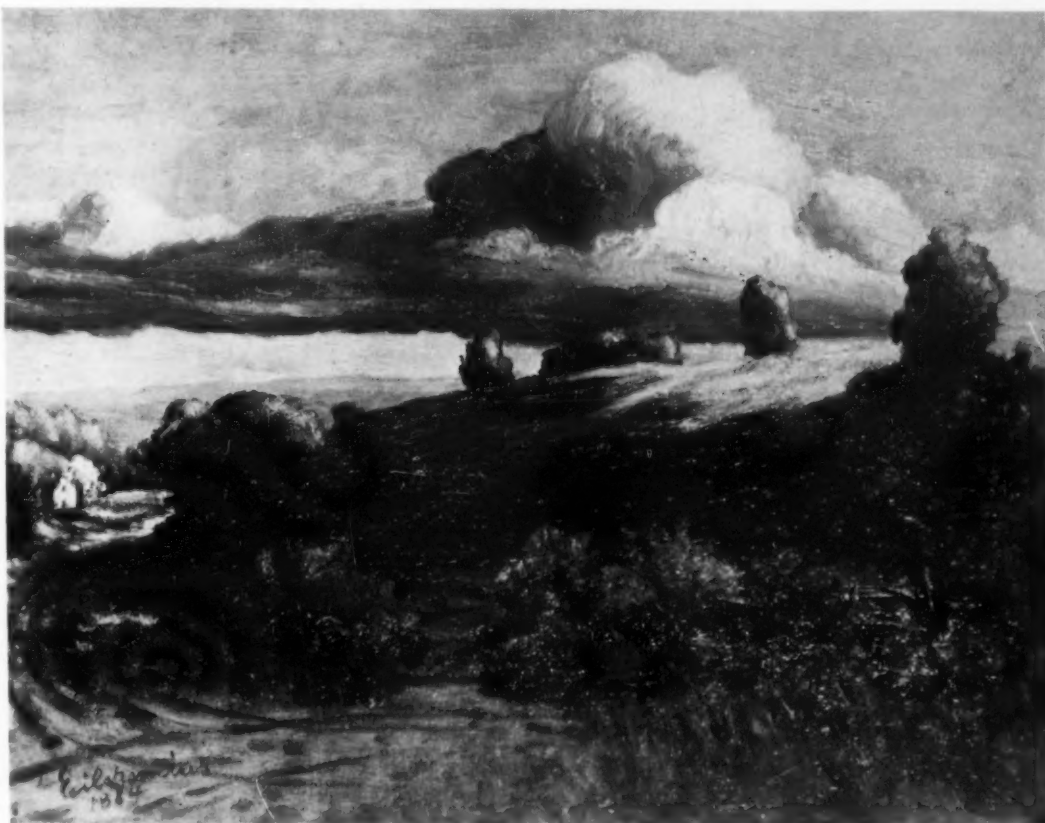
J. L.

DIGNIMONT CONVEYS THE IRRESISTIBLE CHARM OF FRANCE

THE watercolors and gouaches of Dignimont comprise the first exhibition at the gallery of Carroll Carstairs, being a chic collection of paintings whose highlights are less frequently in the studies of attractive Gallic femininity than in those of landscape and still-life. There is vibrancy in *Church Among the Trees* and in *Houses Among Trees*, a delicacy and tremulous quality of foliage which makes them charming representations of the French *forêt*. Enchanting in color and reinforced by the decorative accessories of a window, *Bowl of Fruit*, as painting, is outstanding in this show. *The Sailor's Fortune*, rhythmic in design, with an interlocking movement of line, is attractively rendered. Another scene with shore leave also as its theme is *Marseilles*, interesting in its color and the piquant contrast of the figures. *The Flowered Hat*, *The Bonnet*, *The Scarlet Blouse* are least agreeable as types of the artist's style. The exhibition as a whole is, however, notable for its grace and good spirits. J. L.

THE AMERICAN DEBUT OF A RECOGNIZED GERMAN ARTIST: ARTHUR KAUFMANN

THE paintings of the German artist, Arthur Kaufmann, open the season at the Marie Sterner Galleries. It is Kaufmann's first exhibition in America where he has recently established his home. But this artist can boast of a long training, beginning in 1906 when he spent a year at the Royal Art Academy in Düsseldorf. In Germany he was an active figure among the supporters of modern art, was the leader of "Junges Rheinland" and "Rheinische Secession," organizer of the first post-War International Exhibition in 1922, one of the



EXHIBITED AT THE KLEEMANN GALLERIES

"STORM CLOUDS": AN EARLY EXAMPLE OF EILSHEMIUS' INTERPRETATIVE PAINTING

directors of the Düsseldorf Jubilee Exhibition in 1925, and Professor at the School of Applied Art until 1933. Today his work, as the product of a "non-Aryan" is denounced, or destroyed, as was the mural he painted in the Düsseldorf Planetarium in 1926.

Almost all of the paintings in the exhibition are portraits and still-lives which were executed during the past two years. There is unusual power and directness in the analytical portrait studies in which the force of bold colors and free line is expressively integrated with the character of the sitter. Kaufmann has no stereotyped formula for his portraits. Instead he treats each individually according to his penetrating observations. Thus if the charming and elegant Mrs. P. Steinweg is decorative there is the wistful Louise Rainer, painted in 1928, the almost excessively dynamic Mr. and Mrs. Schumacher-Salig, and the vibrant *Negress* colorful in her blue-green sweater against the chartrreuse chair. Above all there is the eager, alive face of Professor William Stern, most subtle in tones and sympathetic in character study. Especially notable also is the still-life, *Books, Shell, and Flowers*, a skillful composition framed within frames and a harmony of colors intermingled with changing whites.

M. D.

HERE AND THERE IN THE GALLERIES

IN THE paintings of Celine Baekeland at the Studio Guild may be seen an energetic approach to landscape painting, with subject matter which ranges from France and the Tyrol to the Adirondacks. It is careful realistic work which occasionally captures real atmosphere in such examples as *Six A. M. on the Gulf Stream*, a pale mauve and blue representation of the dawn, in good gradations of color. This gallery is one of the most resourceful in the city, in its penetration of store windows as a place to exhibit its wares. It has an excellent record in the number of displays it has been able to effect in the retail establishments of New York City.

THE group of paintings by Moi Solotaroff at the A.C.A. Galleries are interesting as examples of what the designer of stage sets does when he turns to easel painting. The creator of much fine and effective scenery for Artef, the Jewish Art Theater in New York, he is most successful in his painting of heads and still-life subjects. Honest feeling has animated the studies such as *Hunger, We Demand* and *Homeless Boy*, and to a certain extent they are appealing, but muddy color obscures their forcefulness, and stereotyped design stands in the way of their significance. There is strength, however, in the single figures such as *Head of a Woman* and *Head of a Man* and the brilliant color of *Brazilian Landscape* stimulates this artist to better painting than such subjects as *Midtown New York* or *On Relief*.

OUT of the West comes a strange series of pictures, "A Dream Cycle," painted by Carl A. Faille, "self-taught in the wilderness of Oregon," and now exhibited at the Argent Galleries. In his youth before he isolated himself in the mountain forests of the West, Faille was a master dyer and these paintings, cascades of color heightened with beams of brilliant light, make use of his early training. Ten canvases illustrate the weird visions glimpsed in the "Realms of Wild Animal Eternity" when the artist was struck by a

bolt of lightning and hurled into a dream world of vague forms enveloped in a blanket of mystic atmosphere.

Whatever faults Faille has as an untutored craftsman are ameliorated by the individuality of his imagination and the written text which accompanies each scene. When the artist departs from his phantasmagoria and attempts naturalistic landscapes, however, a drab quietude invades his colors, the dye pot loses its brilliance.

GUNVOR BULL-TEILMAN has caught, in the best of her paintings now showing at the Westermann Gallery, the elusive splendor of the fjords of Norway. The artist has not restricted her subject matter to the scenes of Norway where she was born, but has included landscapes of America where she lives, portraits, still-lives, and religious subjects tinged with the fantasy of her native folk lore. Though the still-life, *Vegetables*, and the portrait of her husband have the strength of her decorative, swinging colors, it is in the landscapes of the fjords that the best features of Gunvor Bull-Teilman's talent are concentrated. These scenes she invests, not with the forbidding majesty reminiscent of the disasters of navigation, but with the transcendental exoticism of the northern lights and the mystical charm suggestive of the Norse legends.

Landegode is a miracle of color, of pinks, yellows, and greens reflected like jewels on the waters of the fiords. Few of her other canvases can vie with this landscape. It is with varying success that Gunvor Bull-Teilman uses her peculiar store of colors applied thinly on the canvas so that the unpainted surface at times is visible, her flat forms, patterned and frequently outlined with a sensitively fine line, and her ability to suggest texture with stenographic ease.



EXHIBITED AT THE MARIE STERNER GALLERIES

KAUFMANN: ANALYTICAL "PORTRAIT OF PROFESSOR WILLIAM STERN"

PAINTINGS and prints and a few photographs by artists of the W.P.A. Federal Art Project make up the kind of exhibition which one wishes could have wide publicity in the ranks of protestants against art under government auspices. It is not an Armory Show, bombs are not bursting in the air of Seventeenth Street, but it is, as Lewis Mumford said last year of the Museum of Modern Art show, enough to set one singing the "Star Spangled Banner" aloud walking down the street. For it has life, and the individual flavor of contemporary America. Not only Washington Square, obvious and time honored source of inspiration, but Rockaway, West 145th Street and Weehawken blossom like the rose and reveal unsuspected charms.

Artists whose names are unknown have experienced the doubtful beauty of such localities, have seen what was there in terms that have significance, and have translated their grim unloveliness into paintings which in themselves have beauty.

Numerous painters who exhibit under other auspices are represented. Kopman, Kerkam, Vincent Canade, Nicholas Takis, and the Cleveland painter Sterling Blazy appear among the twenty painters whose work is shown. Kuniyoshi, Soyer, Emil Ganso and Lois Murphy enliven the print exhibition. A handful of photographs, but sensitive, vigorous and satisfying studies of contemporary life, and twenty-five posters round out the show. The posters are uniformly good. They were made for the stage productions of *Horse East Hat*, *Faust* and various other theatrical ventures of the W.P.A. and should quiet the moaning against the commercial art of this country, with their direct, simplified and forceful style.

ART THROUGHOUT AMERICA

SEATTLE: NORTHWEST ARTISTS IN THEIR TWENTY-THIRD ANNUAL SHOW

THE predominance of landscape as subject matter, the small number of figure paintings, counting about ten in all, and the equally small number of still-lives are the most arresting characteristics in the Twenty-third Annual Exhibition of Northwest Artists, a showing now current at the Seattle Art Museum during the month of October. These works were selected from some six hundred entries and in all number one hundred and fifteen paintings and fourteen pieces of sculpture.

Some of the still-lives on view are painted in the conventional manner; the larger part, however, are abstracted and range from the vegetable forms of Dorothy Hewes' *Abstraction I*, winner of the Second Honorable Mention in Oil, through the First Prize in Oil, the Katherine B. Baker Memorial Purchase Prize of one hundred dollars donated by the West Seattle Art Club which was awarded to Angela Ryan's partially abstracted *Still-Life*. In this same group must be mentioned the similar departure from reality in the slightly defined forms of *Interior* by Guy Anderson.

A general view of the show makes apparent the new directions in this year's painting. There is less following of well known grooves and formulas on the part of the Northwestern artists and many different approaches have been experimented with. If results are not always impressive, this is nevertheless a generally encouraging sign from which may be deduced the fact that most of the artists of the region are working honestly and are each year casting aside more and more completely the superficialities of technique and general conception so noticeable in these regional shows a few years ago.

In addition to those already mentioned, awards include the Seattle Art Museum's fifty dollar Second Prize in Oil, which went to Earl Fields for his *Study Hour*. First Honorable Mention in Oil was won by Peggy Strong for *Lady in Green*, Third Honorable Mention by Jacob Elshin for *Interior*. In watercolor the Seattle Art Museum's First Prize of seventy-five dollars went to Pauline Johnson for *The Red Apple*; First Honorable Mention to James H. Fitzgerald for *Evening, Cripple Creek District*; and Second Honorable Mention to Peter M. Camfferman for *Still-Life*.

Sculpture presents a varied showing, the first award going to Mary E. Hennessy's *Strife* in terracotta, a pleasing, suave and graceful work well suited to the medium. Likewise in terracotta is *Squash Player*, a nude figure cut off at the knees and lower arms, which has a certain simplified vigor and a very satisfying movement throughout. To Constance Leonard was awarded First Honorable Mention in Sculpture for *Jeremy*, a plaster animal piece, Second Honorable Mention going to Walter O. Reese for *Europe. Mr. Wal-laby* by Drucilla Albert, a plaster animal study, is a very successful work, realizing well the sculptor's intentions, which were inclined to be gay and playful rather than profound.

PITTSBURGH: PAINTINGS OF THE COAL AND STEEL REGION BY FIENE

THROUGH the medium of the Pittsburgh Commission for Industrial Expansion an exhibition of paintings by Ernest Fiene has been brought to this city and is now on view at the World's Industrial Center. This is the initial showing of these paintings and drawings which Fiene himself entitles "The Industrial Scene," and

which record the details of the life and work of the inhabitants of the steel and mining regions of Pennsylvania and West Virginia.

Fiene, who is widely known for his fine interpretations of New York and New England as well as for his portraits, has found strange visual beauty in these industrial regions blanketed in snow. The series were conceived on a trip through these states in the winter of 1935 and '36—a winter of continuous blizzards and storms which later caused destructive floods. Pittsburgh itself, a symphony in grey, brown and black, with its encircling hills, with its heavy ceiling of snow clouds gathering smoke from the belching chimneys and its saffron colored winding rivers, was to the artist a new visual experience. This experience has been put into permanent form in these canvases which constitute an important record of our period. The coal mines of West Virginia blanketed in snow are likewise documents of a majestic beauty. In this pictorial rendering of the industrial scene Fiene has successfully interpreted industry in relation to its environment.

Examples of Ernest Fiene's work are to be found in many important private collections. He is also represented in the permanent collections of at least fifteen outstanding museums throughout the country. He was recently appointed to execute four mural paintings for the new Department of the Interior Building in Washington and has held numerous successful one man shows.



EXHIBITED AT THE SEATTLE ART MUSEUM
PAULINE JOHNSON: "STILL-LIFE," AWARDED FIRST PRIZE

PITTSFIELD: WORK BY ROBERT T. FRANCIS

OILS and gouaches by Robert T. Francis of New York and Pittsfield have recently been on view at the Berkshire Museum. These consist of thirty-one canvases hung in the recently opened Ellen Crane Memorial Room and twenty-six gouaches which fill two smaller adjacent galleries.

A native of Pittsfield, Francis for many years designed textiles for the family owned woolen mills. After retiring from business he devoted himself to an important collection of art which includes the Patinir *Flight Into Egypt* exhibited at the June opening of the Museum's new wing. Increasing

interest in these works culminated in his own attempts at creative art in the field of painting, to which he has been applying himself for the past six years.

Landscape in a romantic, impressionist mood is the subject of Robert Francis' earlier work. The gouaches, however, represent a new phase. Painted in Paris and of recent date, they show the influence of the moderns: Van Gogh, Renoir, Vlaminck and Raoul Dufy. In contrast with the more sober manner of the oils, these paintings are gay and have an astonishing exuberance of technique. Three of Robert Francis' canvases have been acquired by the Museum itself and will take their places in its permanent collection.

CHICAGO: A SHOWING OF ENGLISH EARLY XIX CENTURY CARICATURISTS

UNDER the title of "English Prints of Wit and Humor" the Art Institute of Chicago has recently assembled thirty-one works which constitute a comprehensive sociological survey of early nineteenth century England. These prints by Rowlandson, Gillray and Cruikshank form one of the best visual histories of the caricature and its outgrowth, the cartoon, ever placed on exhibition in Chicago.

While the show contains no examples of the work of William Hogarth (1697-1764), the first of England's eminent graphic satirists, the work and ideas of his three successors are plentiful and

entertaining. There are seven prints by Thomas Rowlandson (1756-1827), eighteen by James Gillray (1757-1815), five by George Cruikshank (1792-1878) and one anonymous. Rowlandson, though a genius of social satire, is often so gross in the treatment of his ideas that his drawings tend to become repellent. In spite of this tendency he was still able to achieve essential humor as for example his print called *Portsmouth Point*. It portrays a rowdy scene depicting the frailties of river-front life of early nineteenth century England. Like all the other prints in the show the etching is colored by hand with water-color, so typical of the period.

Cruikshank, who drew political cartoons only during his youth, later showed a decided flair for social satire but turned most of his attention toward illustrations and the correction of abuses such as were dramatized in Dickens' novels. He was tireless in his crusade for temperance, but whether he approved or disapproved of ball-room dancing it is difficult to say with any reasonable degree of certainty. At any rate in the Art Institute collection there are two prints of his—*Specimens of Waltzing* and *Elegances of Quadrille Dancing*—that purport to show the "delights" of terpsichore back in 1817. The real giant of the caricaturing trio, however, is Gillray, England's first great political cartoonist, whose drawings of Napoleon as being after all a mere swaggering but tiny soldier of fortune served to crystallize Britain's intense hatred toward him. Like Rowlandson, Gillray's work is marred in several instances by extreme coarseness. This treatment was not in any way caused by the times in which he lived, as was Hogarth's, but to the inbred vulgarity of his frenzied, horror-stricken mind. Gillray finally died incurably



EXHIBITED AT THE ART GALLERY OF MONTANA STATE UNIVERSITY
A WINSLOW HOMER MARINE: "TAKING A NOON OBSERVATION"

golden food during the year of want, 1795; and *The Union Club* (1801), an illustration of the terrific "stag" drinking bout that took place at the opening of the fashionable Union Club, sponsors to the passage of the Union of Ireland bill.

MISSOULA: A NEW OUTPOST OF WESTERN CULTURE, THE MONTANA MUSEUM

WITH the recent dedication of a new art museum and library on the campus of Montana State University the fertile but almost untouched field of artistic cultivation of the inland Northwest will at last be served through the facilities offered by this institution. The inauguration of the building has been the occasion of an exhibition of modern American art which has been assembled and

(Continued on page 22)

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Art Throughout America

(Continued from page 20)

arranged through the initiative of the Macbeth Gallery of New York.

Five states of this inland Northwest—the Dakotas, Wyoming, Idaho and Montana—will thus be given an opportunity to study at close hand a phase of cultural education which has been too long neglected here. How great was the need for a museum may be judged from the fact that this section of the country is more than two thousand miles from the galleries of New York and the Atlantic coast and a thousand miles from Chicago, with the nearest artistic centers Denver and those of the Pacific coast. This vast area, reaching throughout five American states and western provinces of Canada, admittedly one of the most beautiful regions of the continent, has, in spite of its potentialities for artistic development, been neglected for years because of a comparatively small population.

As early as 1910 women's clubs throughout Montana were urging an art center for the state, while such native artists as Charles Russell, C. A. Bell, LeRoy Green and Edgar Paxson continued to gain recognition for their own work. Not, however, until the last two years, when funds of local institutions were augmented by a substantial PWA grant, was the erection of the building at last facilitated.

The present building is small, but, enriched by one of the few Carnegie sets to be awarded in 1937, it plans to bring before the public works which will systematically cultivate artistic appreciation. These examples are not only to be a nucleus for future larger collections, but, in addition to the dissemination of artistic information, the Museum plans to act as patron of local talent by developing an understanding between artist and public. Under the direction of Professor Yphantis several exhibitions of American painting have been held during the last two years. The current one, which covers the period from the mid-nineteenth century to today, is of more important dimensions than any previous showing. It includes Winslow Homer's *Taking a Noon Observation*, lent by the Babcock Galleries, a canvas that was later used as a basis for the famous painting *Eight Bells*; *Winter Road* by George Bellows; Henri's *Little Irish Gypsy*, lent by the Macbeth Galleries; and *Coral Necklace*, lent by the Milch Galleries.

CAMBRIDGE: THE GIFT OF TWO JAPANESE SCREENS OF THE TOSA SCHOOL

A HANDSOME pair of eighteenth century Japanese screens has just been presented to the Fogg Museum by Mrs. Henry Osborn Taylor of New York. Brought to this country in 1910, they are important as representing the work of the Tosa painters of a century and a half ago—a school from which we have all too few screens. They are in six panels, each decorated with small scenes of figures and open buildings, set in landscape. The gold and rich color of the figures are particularly appropriate to show the sophisticated court life of the *Tales of the Genji*, which are here illustrated. Since that romantic novel has been made into an English classic, through the remarkable translation of Arthur Waley, these little scenes have for us a lively zest as well as charm of decoration.

SAN FRANCISCO: AN IMPORTANT CANVAS BY EDWARD BRUCE ACQUIRED

AN AUTUMN HILLSIDE, a large oil by Edward Bruce, has been presented to the San Francisco Museum of Art by Mr. Albert M. Bender, to take an important place among the works of Maurice Sterne, John Carroll, Eugene Speicher, Diego Rivera, Orozco and the many other great American artists included in the Museum's Albert M. Bender Collection.

In 1931 Edward Bruce came to San Francisco to execute a mural for the Board Room of the San Francisco Stock Exchange. The newly-acquired canvas was painted during that period. It will now serve to commemorate Bruce's influence in San Francisco as well as his incalculable service to all American art through his sponsorship of Federal art projects. The canvas is unusually experimental in design, reminding one of Bruce's eight-year residence in the Orient. In soft autumn colors it describes the complex rhythms of a hillside countered by the delicate tracery of bare-limbed trees.

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Art in Russia: 1937

(Continued from page 12)

orant Virgin, sixteen feet high, fills the semi-dome of the apse and on the curving apse wall below is represented the Eucharist and standing figures of the Apostles. The central dome and crossing is also embellished with mosaic, and for the first time in centuries these can now be seen in their original splendor.

The remainder of the church was originally carved with mural paintings, which at a later date were overpainted. This year, the original eleventh century frescoes in the nave have been uncovered, and two large panels depict the wife and daughters of Yuroslav the Great and two of his sons. Other religious subjects, including a complete series of scenes devoted to the life of the Virgin, have been uncovered in the side apses. In some places excavations have been made in the floor, showing that the original floor level was more than four feet lower than the present level. Possibly the most interesting series of frescoes are a series of secular scenes, uncovered on the walls of the double winding staircases and the west front of the cathedral. Here are portrayed games in the amphitheatre, the royal box, hunting scenes, and heraldic animals within medallions. Much of the wall space in the interior of the cathedral still remains to be uncovered and eventually the entire structure will be restored to its original appearance in the eleventh century. When the work of restoration is complete this series of mural decorations will be one of the most impressive and complete series in existence and can be surpassed only by the great series of wall mosaics in the cathedral of Santa Sophia in Constantinople which are now being uncovered by an American scholar.

Probably the most important art exhibition held this summer in the Soviet Union was the Rembrandt show in Leningrad. Several rooms in the Hermitage Gallery were hung with more than forty masterpieces of this artist, as well as many canvases by Ferdinand Bol and other pupils of Rembrandt. Drawings and etchings are also included in this exhibition, which contains not only the most famous masterpiece in the Hermitage collection but also works from Moscow and from former private collections.

A retrospective exhibition of the paintings, drawings, watercolors and etchings of the modern Russian painter Repin (1844-1930) is now on view in the Museum of Russian Art in Kiev. The entire museum is devoted to this exhibition. This includes a long series of famous studies and portraits of prominent nineteenth century Russian men of letters, musicians, scientists and statesmen, such as Tolstoy, Gorki, Rimsky-Korsakov, Moussorgsky, Listz, Rubenstein and Eleanor Duse. Practically all the large canvases of Repin are on exhibition, such as the *Return of the Exile*, *Volga Boatmen*, *Religious Easter Procession*, *Ukrainian Dancers*, *Cossacks Dictating a Letter to the Sultan*, and many preliminary studies for his well-known painting in Moscow, *Ivan the Terrible with his Dead Son*, which has been characterized as the strongest piece of psychological painting of the nineteenth century.

The Hermitage Gallery in Leningrad, which now occupies the entire Winter Palace, still remains one of the world's greatest museums, with masterpieces of the Italian, Flemish, Dutch, Spanish, and French schools of painting. The collection of Near Eastern art is one of the finest in existence, with a notable collection of Sassanian silver plates of the sixth and seventh centuries. Nine-tenths of all the Sassanian silver plate known are today preserved in the Hermitage Museum, and during the past year three fine silver Sassanian plates have been unearthed and are now on exhibition. An unusual feature is the collection of Chinese wall paintings from Turkestan. The treasure room with its famous collection of Scythian, Greek and early Gothic gold objects is intact. New rooms containing Coptic textiles, stone and wood carving, will be opened this fall, and the small Egyptian collection has been rearranged. There is also a notable collection of Western sculpture, containing several masterpieces of the French sculptor, Houdon. The Hermitage Museum employs one thousand people, of which one hundred and fifty are members of the scientific staff. Much of the excellence of the installation is due to the present director, Josef Orbeli.

In other cities there are also museums especially devoted to Western painting. The Moscow Museum of Fine Arts contains important examples of the early Italian, English, French, Spanish and Dutch schools. The Museum of Western Art in Moscow contains an outstanding collection of works of the modern French school, with outstanding examples of the works of Matisse, Renoir, Gauguin, Degas, and the American painter, Mary Cassat. The



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Museum of Western Art in Kiev contains several good early Italian and Spanish paintings as well as a few examples of the seventeenth century Dutch school.

In the study of Russian painting of the eighteenth, nineteenth and twentieth centuries, excellent collections are exhibited in the Museum of Russian Art in Leningrad, and in the Tretyakov Gallery in Moscow. In both museums there is a superb collection of Russian icons, dating from the twelfth to the seventeenth centuries. In the Tretyakov Gallery not more than two hundred of the finest icons are on exhibition, but this museum contains more than three thousand panels in storage, which cannot be exhibited, due to lack of gallery space. In the Museum of Ukrainian Art in Kiev are a few icons and three magnificent twelfth century mosaics, brought here from the demolished church of St. Michael. The large apse mosaic from St. Michael's has been installed in a special room in the cathedral of Santa Sophia in Kiev.

Much activity is evident in the field of archaeological excavations, most of which are conducted under the direction of the Soviet Academy of Science. Recently an early prehistoric settlement was discovered in the Don River valley near the village of Kostenky. The finds consisted of skillfully made arrow heads, stone implements and remains of a dwelling, a spacious dug-out. Another prehistoric site which has yielded interesting finds is that of Eski-Kermon, near Sevastople. Excavations are also being carried on this summer on the site of Cherson, a Greek and Byzantine settlement in the Chersonese peninsula. To date only one-fifth of the area has been excavated, but already valuable objects have been unearthed. Some of the more valuable Greek gold objects, dating from the fifth century B.C. have been removed to the Hermitage Museum in Leningrad, but more than two thousand Greek and Roman objects have been installed in the local classical museum at Cherson. More than eight tenth and eleventh century Byzantine basilicas and baptistries have been excavated. The modern Greek Orthodox Church of Vladimir has been converted into a museum and is filled with carved sculpture, mosaics and small objects found in the excavations. Other objects unearthed in the Chersonese peninsula, as well as at Libia, are now exhibited in the Archaeological Museum in Odessa and in the Museum Ukrainian Art in Kiev.

Students of mediaeval illuminated manuscripts and book illustration will find excellent facilities for research in the city library in Leningrad, the Lenin library in Moscow, and the university library in Kiev. In the latter library a remarkable discovery, not yet published, was made this summer. Inside the binding of a Bible dated 1557 ten sheets of Gutenberg printing have been found. These are separate pages taken from various printed books of the second half of the fifteenth century. Some of these pages of Gutenberg printing are previously unknown and have never been listed among the extant examples of Gutenberg work. The publication of these pages will mark an important addition to the world's knowledge of incunabula.

French Wallpaper, American Antique

(Continued from page 13)

Panoramas are made with wood blocks which, like enormous wood engravings, are printed in colors, in two tones or in monotone. This process necessitated using the same plates many times and thus, like prints, wallpaper exists in various successive states. As in the print, the interest of the piece depends on the integrity of the strip, according to its height and width. A series is complete or it is a fragment. The proof is good or bad. Certain wallpapers have been made many times with more or less worn plates. The colors are more or less successful. The preservation is more or less perfect. Certain papers that have been varnished can be cleaned and preserve all their freshness; others are hidden beneath varnish that already has become opaque. Finally, taking the wallpaper off the wall involves great risk.

The ground, that is the paper itself, was originally a series of sheets placed side by side before being printed. Beginning in 1829 the Rixheim factory was the first to use large widths, with the result that certain antique wallpapers were never made except in this manner. Certain series, such as *Les Jardins de Bagatelle* are made up of only twelve strips, while *La Baie de Naples* is complete in thirty-three.

The difference of state most often met with is a proof in different colors. The king of panoramas—that is to say, *La Chasse de Compiègne*, exists in the first proof with the hunters in red coats,

and in the second in blue. The most popular panorama, *La Baie de Naples*, has been found in two tones of gray, in brown and more rarely in red, and extremely rarely in green and violet.

In other cases, the figures have been changed on the same backgrounds, in order to keep them up with the fashions of the period, such as in the various series of the *Jardins Français* of the years 1821, 1836 and 1840. Thus, wallpaper has a special value in the eye of the connoisseur.

Included in the show are two of three hand-painted wallpapers. These are painted instead of printed and are shown to point out the difference in technique between the two processes.

There are recorded no less than two hundred rooms in American houses, usually old, decorated with French wallpapers, a far greater number than could be brought to light elsewhere. Thus wallpaper has become in the nature of an American antique and as such, as well, as for its gaiety, charm and decorative merits, should hold particular interest for the exhibition goer.

The Masterpieces of French Art

(Continued from page 12)

date in a more extensive study of the French primitive *per se*. For the moment, the above will have to suffice, and as well for the remainder of the pictures in the exhibition. It would be a delight to expand upon the charming works from the School of Fontainebleau, including the always delightful portrait of Gabrielle d'Estrées and her sister; to write of the stupendous effect of the group of Poussins gathered at the exposition and of the equally brilliant showing of the "masters of reality"; of the eighteenth century, the magnificent last act for this incredible drama of the art of France over twenty centuries. But of all these pictures a great deal has already been said, and it would be no more than rehearsing the thrill and pleasure of seeing them under one roof to repeat one's impressions. One can only add that it is perhaps wrong to call the period ending with Cézanne the finale, for it seems to be the secret of French art that, without producing the revolutionary geniuses like Leonardo and Michelangelo and Rembrandt, it remains ever immune from the decadence which is the certain result of the revolutionary genius.

Art Throughout America

(Continued from page 22)

Another new accession to the Museum's collections is *Sybil*, an oil by Karl Hofer. This was acquired through the Albert M. Bender Purchase Fund from the exhibition of Hofer's work circulated by the College Art Association. The exhibition has been extended at the Museum for over two months.

BOSTON: JOSEPH L. SMITH'S RENDERINGS OF ANCIENT EGYPTIAN ART

FOR the first time since their arrival from Egypt late last spring, the new paintings by Joseph Lindon Smith are on exhibition at the Boston Museum of Fine Arts where they will become part of the permanent collection of Egyptian art. These, with many other canvases by Mr. Smith, constitute a valuable supplement to the original works of Egyptian art now at the Museum, most of which have been excavated by the Harvard University-Museum of Fine Arts Expedition which has been working in Egypt since 1905. Among the new canvases are included paintings from two portrait statues of Ranofor of the Fifth Dynasty and scenes from Fifth and Eighteenth Dynasty tombs.

The quality of perfect illusion on canvas of the original object of art is a distinguishing feature of Smith's work. Many of his paintings hang in the Museum and these, with the valuable collection of original art acquired over a period of many years, serve to open up to Boston the vast field of ancient Egyptian life and culture.

The scenes from Egyptian tombs which Joseph Linden Smith has recently painted reveal details of the daily life and customs, many of which are not foreign to a more modern age. The artist reveals his skill throughout, both in his ability to render the varying differentiations in texture, and the linear quality of the sculptured relief. So carefully are all details reproduced, that these paintings form a unique record of masterpieces of the Egyptian sculptor's craft which could not otherwise be visualized.

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The Art News of Paris

THE opening of the Argentinian Pavilion at the Paris Exposition has been the occasion of important celebrations and festivities. The building, designed by M. Martinez de Hoz, admirably utilizes the allotted space and the possibilities offered by such trees as already existed on the site. These have been successfully incorporated as an adjunct and complement of the architecture in the form of a delightful enclosed garden with a running fountain.

One division of the pavilion is devoted to the capital, Buenos Aires, which is illustrated by a photostat mural decoration as well as by a sculptural relief of the city by Carlos de la Carcova, while further sections are devoted to social and economical questions, public services, arts and travel.

Among the arts of decoration and furnishing, a predominance of leather and, in some cases of even actual natural hides, is reminiscent of the main national industries and sports: cattle raising and hunting. The particularly fine working of the skins is an art that is specialized in the Argentine and which may be seen at its best in some examples of leather-covered furniture, such as Jansen's small writing desk. Popular national legends and customs, executed in enamel, decorate services in glass and crystal. The latter substance is also used in a fountain whose reflectors of bluish mirror animate the slender jets of water issuing from delicately carved spouts.

The purely individual line of development of Argentinian art is due not only to the general mixture of races that have infiltrated here, but also to the disappearance of all traces of previous civilizations. Even the Spanish Baroque, whose influence on the other Latin American countries is so marked, did not penetrate to this southernmost division of the continent. On the contrary art in the Argentine arose of necessity and is closely connected with its practical application. Thus a clear and logical approach combined with a certain intellectual austerity takes the place of the more generous enjoyment of color and texture.

Whereas painting in the Argentine is in general of a decorative nature, sculpture has established itself as an entirely natural and spontaneous means of expression. Not only a bas-relief by the already internationally recognized Fioravanti, but some admirable works by Alfredo Bigatti attest to an innate grasp of the subject combined with a truly remarkable sense of the medium and consummate mastery of the technique of *taille directe*.

COLLECTORS and print dealers throughout the world have enthusiastically greeted the results attained by the First International Congress of Engraving held in connection with the Exposition during the past summer months. This congress was organized for the purpose of establishing a permanent central international bureau whose offices are to be in Paris and whose functions shall be the standardization of original prints, the exchange between countries of periodical exhibitions of engravings, the dissemination of ideas regarding methods of enlisting the interest of the public in this subject and the creation of a permanent international body which will centralize all questions pertaining to this field of artistic endeavor. No less than twelve different nations were represented at the Congress and a number of resolutions were adopted, the first of them being the promotion of an unofficial exchange of original prints between the important societies or groups of etchers, engravers and lithographers existing in different countries. Commercial considerations dealt with the franchise to be accorded to all hand made prints which are to be officially defined as *gravure*.

ONE of the important exhibitions of the coming season will be a retrospective showing of the work of Forain which, though including no black and white examples, will effectively trace the painter's development through the large selection of canvases on view. One of the finest of these will be the privately loaned *Le Buffet*, until now not accessible to the general public and the importance of which may be judged by the enthusiastic descriptive article that Jacques Emile Blanche dedicated to it in 1905.

THE renewed attention that is being accorded to art in the provinces may be seen in the recently opened Museum of Art, History and Archaeology of Vichy. The new institution has been celebrating its inauguration with a loan exhibition of the works of Dutch masters of the seventeenth century. This collection comes from the Louvre and includes paintings by Backuysen, Berghem, Van Huysum, Van Ostade and Rembrandt.

The Art News of London

THE comparative rarity of mezzotints and their almost total absence from the sale room during the last years will draw attention to an important collection which is to go under the hammer at Christie's during November. This was formed by the late Martin Erdmann of New York and is of a quality and uniform standard of excellence which makes it unparalleled in the art world, as, with very few exceptions, every print in the collection is in as perfect a condition as when it was first published. Many unique states are included, as are some hitherto unrecorded works. Of the outstanding artist in the field, John Raphael Smith, there are no less than seventy-five examples. These include one of his early works, the *Portrait of Lieutenant-Colonel Tarleton* after Reynolds, the magnificent *Mrs. Carnac*, one of the first prints to realize over £1,000 at auction and a copy of which is in the Wallace Collection, and *The Gower Family* after Romney's painting which, on several occasions elicited equally high offers. A unique impression of Lady Hamilton as *A Bacchante* is a particularly attractive item. Further notable prints by the same artist, all in their earliest states are: *The Promenade at Carlisle House*, *Lady Caroline Montagu*, *Mrs. Payne Galway and Son* and *The Countess of Warwick*. Of the other distinguished contemporary mezzotint artist, Valentine Green, there are some thirty-five plates notable for that velvety softness of tone that marks his best work. These include a superb impression of *The Ladies Walgrave*, a similar version of which brought no less than £3,045 in 1923, the all time record for a mezzotint. All of Reynolds' famous beautiful women, reproduced by Green, are likewise present, among them *Georgiana, Duchess of Devonshire*, *Lady Jane Halliday* and *The Duchess of Rutland*. Further names in this field include those of Thomas Watson, William Dickenson, John Jones, with a brilliant impression of the only known state of Romney's *Mrs. Davenport*, and Henry Meyer, the latter with a finished trial proof of Lady Hamilton as *Nature*.

EXCAVATIONS by the Dorset Natural History and Archaeological Society within the Roman walls of the town of Dorchester have revealed a large and important underlying structure which has disclosed itself to be a Roman house of the more important type. Already some dozen rooms have been unearthed, together with luxurious baths and a hypocaust, or heating chamber. A series of handsome columns probably formed the main corridor which flanked the courtyard, in which has been found the remains of a Roman well. All the rooms have mosaic floors, of which one is in almost perfect condition. Another, though badly damaged, shows heads of Flora and other dieties and must have been of great beauty of composition.

TO CELEBRATE the Annual Conference of Museum Directors held in Vienna this year Dr. Leo Planiscig, himself the Director of the Kunsthistorisches Museum, has arranged a unique and absorbing Exhibition of Art Forgeries. In its purpose and scope it recalls that held in 1924 at the Burlington Arts Club, where a showing of genuine pieces side by side with their corresponding imitations facilitated a comparison between the two. In the Viennese exhibit there are eighty-seven specimens and forty photographs demonstrating the forger's art. These include furniture, statues in bronze, wood and other materials, terra cotta, majolicas and jewelry. The difficulty of collecting these pieces has been considerable, there being the greatest reluctance on the part of dealers and owners of the objects to have the spurious works in their possession thus exposed, the more so as in many cases the highest prices have been paid for them. That the antique dealer's trade flourished as early as the fifteenth century may be seen by some imitations of valuable objects which themselves are five hundred years old.

In connection with this exhibition may be mentioned some of the works acquired by English public collections whose inauthenticity has since been exposed. Of these perhaps the outstanding example was the accession by the National Gallery in 1866 of a fraudulent Rembrandt, *Christ Blessing the Children*, for which no less than £7,000 was paid. This was later recognized as a work of one of his pupils, though its author's exact identity has never been established. Other famous disputed works were a sixteenth century German painting, acquired by the same institution as a Holbein in 1845, a £40,000 *Adoration of the Magi* by Mabuse which was once sold as a Dürer, and the famous "Leonardo" *Flora* vouched for by Dr. Bode but subsequently suspected to be of nineteenth century origin.

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COMING AUCTIONS

Brigham Collection of Early American Glass

THE private collection of early American glass formed by Harry Hillyer Brigham of Boston during the years 1907-1925 will be dispersed at public sale by his order at the American Art Association-Anderson Galleries on Friday afternoon, October 15, following exhibition from Saturday, October 9. The collection presents New England and South Jersey glass in stimulating variety of form and color and is particularly rich in the rare Stiegel and Stiegel type pieces generally coveted by collectors.

In making a selection of the most important pieces, an early blown Sandwich chalice with deep bell-shaped bowl on a slender knopped stem of ruby, amber, and clear glass commands first attention. Another important piece is a Keene deep amber pitcher which exhibits the lily-pad whorls associated most commonly with New Jersey glass but believed by some experts to have been more competently handled at the New Hampshire works. The Brigham collection is also distinguished by a splendid Suncook, N. H., deep aquamarine bowl and pitcher of brilliant quality and color.

The large group of Stiegel glass includes a pair of green swirled salts in a magnificent shade of emerald, the more important as these are very scarce in pairs. A particularly interesting pitcher has pear-shaped body, cylindrical neck encircled by ribs above a rope collar, folded lip, and curving, flattened handle. The Stiegel and Stiegel type glass also includes purple and blue creamers with rib and diamond lattice pattern, emerald green diamond-pattern Christmas lights, wine glasses with air-twist stems, etched flaps showing in several instances the graceful tulip spray, and many other objects.

In the South Jersey group, one of the most remarkable pieces is a light green vase with loops around the shoulder and two crimped handles. Fine specimens of glass in the three-mold technique include, in addition to some of the above-mentioned pieces, a sunburst and diamond sugar bowl with cover, which has its counterpart in the well-known Buswell collection, handsome decanters with blown stoppers, and a dark blue daisy diamond pitcher with sunburst foot. The Sandwich glass group is mainly of the pressed variety, including lacy-pattern plates, a pair of unusually tall amethyst vases, dolphin candlesticks and lamps with blown bowls.

Conant et al. Early American Furniture

AMERICAN eighteenth century furniture, two portraits of Lafayette and Washington, and decorations, comprising property of Mrs. Lewis Simpson Conant of Brookline, Mass., J. B. McCollum of New York, and other owners, will be dispersed at public sale on the afternoon of October 16 at the American Art Association-Anderson Galleries following exhibition from October 9.

The mahogany group presents a variety of furniture in the designs of Chippendale, Heppelwhite, and Sheraton as followed by Ameri-



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Statement of the Ownership, Management, Etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of THE ART NEWS, published weekly from October 2, 1937, to June 11, 1938, monthly during July, August and September, at New York, N. Y., October 1st, 1937.

State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared E. K. Frankel, who, having been duly sworn according to law, deposes and says that she is the Business Manager of THE ART NEWS and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Acts of August 24, 1912, and March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editors and business manager are:

Publisher, ART NEWS, INC., 136 East 57th Street, N. Y. C.; Editor, Alfred M. Frankfurter, 136 East 57th Street, N. Y. C.; Managing Editor, none; Business Manager, E. K. Frankel, 136 East 57th Street, N. Y. C.

2. That the owners are: ART NEWS, INC., 136 East 57th Street, N. Y. C.; E. K. Frankel, 136 East 57th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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Sworn to and subscribed before me this 15th day of September, 1937.

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My commission expires March 30, 1938.
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CONANT ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
"THE MARQUIS DE LAFAYETTE" BY SARAH MIRIAM PEALE

can eighteenth century cabinetmakers; also Duncan Phyfe pieces and some Empire richly carved Santo Domingo mahogany furniture originally owned by John Caldwell Calhoun, vice-president of the United States, and then contained in his residence at Fort Hill, South Carolina. A summary of the choicest items in the sale includes several Sheraton dining tables, among which a three-part example is probably by Henry Connelly of Philadelphia; a pair of Heppelwhite side chairs with triple ostrich feather splats; a Heppelwhite sideboard with serpentine front in beautiful crotch mahogany; Chippendale side tables, Heppelwhite card tables, and Martha Washington sewing tables. The Queen Anne group of the sale is notable for an important set of six walnut fiddle-back side chairs of Philadelphia type, once shown at the Pennsylvania Museum.

A painting of great importance in the sale is of Lafayette (General Gilbert Motier, Marquis de Lafayette) painted from life by Sarah Miriam Peale, niece of Charles Willson Peale. The artist was accorded four sittings at the time of Lafayette's last visit in 1824 and portrays him in civilian dress consisting of blue-black coat, henna brown overcoat, and high white collar and stock. Another fine historic portrait is one of George Washington by Gilbert and Jane Stuart; he wears a dark green coat with white jabot and powdered tie-wig.

The fine furniture of the sale further includes a Chippendale highboy with web feet which combines Virginia walnut and Philadelphia workmanship, and a William and Mary inlaid crotch mahogany highboy of the six-legged variety. In the Duncan Phyfe group there is a handsome table with clover-shaped drop leaves, carved pineapple pedestal on acanthus-carved splayed legs with claw feet, and a drawer faced in sycamore and banded in ebony; also a classic couch of uncommonly graceful form. A Sheraton mahogany candlestand has distinguished association as having been in the collection of Samuel Chase, Maryland signer of the Declaration of Independence, and descended in his family. Several fine tall-case and wall clocks are present in the sale, and Hitchcock chairs and a set of six bamboo-turned hoop-back Windsors add a picturesque quality.

In addition to the American furniture which constitutes the major part of the sale, there are a number of handsome pieces of English eighteenth century furniture. A small group of Staffordshire, Leeds, and Liverpool ware and examples of Oriental Lowestoft are present, also some early American glass. Two hunting scenes by Alvan Fisher (American, 1792-1863) are also included. A final interesting feature is the inclusion of four Santo Domingo mahogany paneled doors framed in Adam style porticoes painted white, from the Van Rensselaer mansion at Albany, N. Y.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
American Woman's Ass'n, 353 W. 57...	<i>Photographs by Women</i> ...	Oct. 13-30
Art Students' League, 215 W. 57.....	<i>Work by Members</i>	to Oct. 15
Brooklyn Museum, Eastern Parkway New Rooms; American Impressionists....		Oct. 16-30
Columbia University....	<i>Contemporary Drawings and Sculpture</i>	to Oct. 30
Federal Art, 225 W. 57....	<i>Watercolors, Drawings and Sculpture</i>	to Oct. 12
Metropolitan Museum of Art....	<i>Excavations at Nisapur; Mansfield Collection</i>	Oct. 16-30
Museum of the City of New York....	<i>Watercolors of Skyscrapers; The N. Y. Stage</i>	to Oct. 15
New School for Social Research, 66 W. 12.....	<i>Fritz Eichenberg: Prints</i>	to Oct. 15
New York Public Library.....	<i>A Century of Prints</i>	to Nov. 1
Whitney Museum of American Art, 10 W. 8.....	<i>Contemporary American Ceramics</i>	Oct. 13-Nov. 7

* * *

A. C. A., 52 W. 8.....	<i>Jack Markow: Lithographs, Drawings</i>	Oct. 10-23
Ackermann, 50 E. 57.....	<i>Peter Scott: Paintings</i>	to Dec. 1
Arden, 460 Park.....	<i>Garden Sculpture, Furniture</i>	to Nov. 1
Argent, 42 W. 57.....	<i>Carl Failla: Paintings</i>	to Oct. 16
Artists, 33 W. 8.....	<i>John Oppen, Hans Boehler: Paintings</i>	to Oct. 17
Babcock, 38 E. 57.....	<i>American Paintings</i>	to Oct. 30
Boyer, 69 E. 57.....	<i>John McCrady: Paintings</i>	Oct. 11-30
Buchholz, 3 W. 46.....	<i>Ernst Kirchner: Paintings</i>	to Oct. 27
Carroll Carstairs, 11 E. 57.....	<i>Dignimont: Paintings</i>	to Oct. 16
Contemporary Arts, 38 W. 57....	<i>Bernard Steffen: Paintings</i>	to Oct. 23
Decorators Club, 745 Fifth....	<i>Wolcott Waggaman: Drawings</i>	to Oct. 15
East River, 358 W. 57.....	<i>Paintings from Europe</i>	Oct. 12-30
Downtown, 113 W. 13.....	<i>Twelve Americans: Paintings</i>	to Oct. 23
Durand-Ruel, 12 E. 57.....	<i>French Paintings</i>	to Nov. 1
Ferargil, 63 E. 57.....	<i>Hendrik Van Loon: Drawings</i>	to Oct. 16
	<i>Edmund Ashe: Paintings</i>	Oct. 11-25
Findlay, 8 E. 57.....	<i>Moïse Kisling: Paintings</i>	to Oct. 30
French Art, 51 E. 57.....	<i>Modern French Paintings</i>	to Nov. 1
Karl Freund, 50 E. 57.....	<i>Animal Sculpture</i>	to Oct. 15
Grand Central, 15 Vanderbilt.....	<i>Founder's Exhibition</i>	to Oct. 18
	<i>Prints by Americans</i>	to Oct. 27
Grand Central, 1 E. 51....	<i>Mr. & Mrs. H. D. Murphy: Paintings</i>	to Oct. 27
Arthur H. Harlow, 620 Fifth....	<i>Prints by Twelve Old Masters</i>	to Oct. 23
Frederic Keppel, 71 E. 57....	<i>Goya: Etchings and Aquatints</i>	Oct. 14-Nov. 4
Kleemann, 38 E. 57.....	<i>Eilsbemiis: Paintings</i>	to Oct. 30
Knoedler, 14 E. 57.....	<i>A Century of Lithographs, 1815-1915</i>	to Oct. 30
Kraushaar, 730 Fifth.....	<i>American Paintings</i>	to Oct. 23
John Levy, 1 E. 57.....	<i>Old Masters</i>	to Nov. 1
Julien Levy, 15 E. 57....	<i>Berman, Dali and others: Paintings</i>	to Oct. 19
Lilienfeld, 21 E. 57.....	<i>Old and Modern Masters</i>	to Oct. 15
Mayer, 41 E. 57.....	<i>Contemporary Prints</i>	to Nov. 1
Midtown, 605 Madison.....	<i>Vincent Spagna: Paintings</i>	to Oct. 18
Milch, 108 W. 57.....	<i>Watercolors</i>	to Oct. 15
Montross, 758 Fifth.....	<i>Berkeley Williams: Paintings</i>	to Oct. 16
Morton, 130 W. 57.....	<i>Annual Watercolor Show</i>	to Oct. 16
J. B. Neumann, 509 Madison.....	<i>Paintings: Old Masters</i>	to Nov. 1
Newhouse, 5 E. 57.....	<i>Berthold Ordner: Wire Sculpture</i>	to Oct. 30
	<i>Dario Rappaport: Paintings</i>	to Oct. 30
Georgette Passedoit, 121 E. 57....	<i>Edna Bartos: Paintings</i>	to Oct. 23
Park, 48 E. 48.....	<i>Abraham Walkowitz: Paintings</i>	to Oct. 29
Rebel Arts, 6 E. 17.....	<i>Paintings and Prints</i>	to Oct. 22
Reinhardt, 730 Fifth.....	<i>Fernando Tarazona: Paintings</i>	to Oct. 23
	<i>M. Schaetzel: Watercolors</i>	to Oct. 30
Schaeffer, 61 E. 57.....	<i>Old Masters</i>	to Oct. 15
Marie Sterner, 9 E. 57.....	<i>Arthur Kaufmann: Paintings</i>	to Oct. 18
Studio Guild, 730 Fifth.....	<i>Celine Baekeland: Paintings</i>	to Oct. 16
Walker, 108 E. 57.....	<i>Wendell Jones: Paintings</i>	to Oct. 16
H. D. Walker, 38 E. 57.....	<i>Max Liebermann: Drawings</i>	to Oct. 30
Westermann, 24 W. 48.....	<i>Gunvor Bull-Teilman: Paintings</i>	to Oct. 19
Weyhe, 794 Lexington.....	<i>Collected Prints and Drawings</i>	to Oct. 15

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Who makes art great?

A FORTUNATE young couple with a proud little collection already to their credit told us the other day of a resolution they have made about future art buying.

Among their acquisitions are masterpieces of several centuries. But in the future, they tell us, they will buy only after applying this single test to all paintings and sculpture: "Is the artist now living?"

They went on to give very sound reasons for this startlingly novel collectors' criterion.

"We know now what is good—we have bought and lived with enough truly great art to feel confident of our own judgment. And since we are confident that we can pick real talent, we have an exciting chance to encourage artists while they are still creating.

"We hate to talk about collecting in terms of investment, but we venture to guess that

these current things we buy will show even greater increase in value than will the art of established value which we already own."

We mulled this over. We began to see in the reasoning of this young couple, a significant clue to all "art collecting"—from buying a priceless old master, to assembling the simplest utilities for a comfortable home.

The thing which makes any kind of art valuable is the personal intelligence and appreciation of *certain people*. These certain people recognize true beauty when they see it, because they have judgment of their own and do not depend upon imitating other people. Whatever age they are, they are all young and eagerly acquisitive in their ideas.

We are not surprised to find that such a large number of these *certain people* are enthusiastic readers of *The New Yorker's* Art columns.

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